CANADIAN MOVING PICTURE DIGEST

ol. 28, No. 35--Toronto Christmas Number Canada, December 19th, 1936

"Mr. and Mrs. Leo and their rascal wish you Happy Days!"

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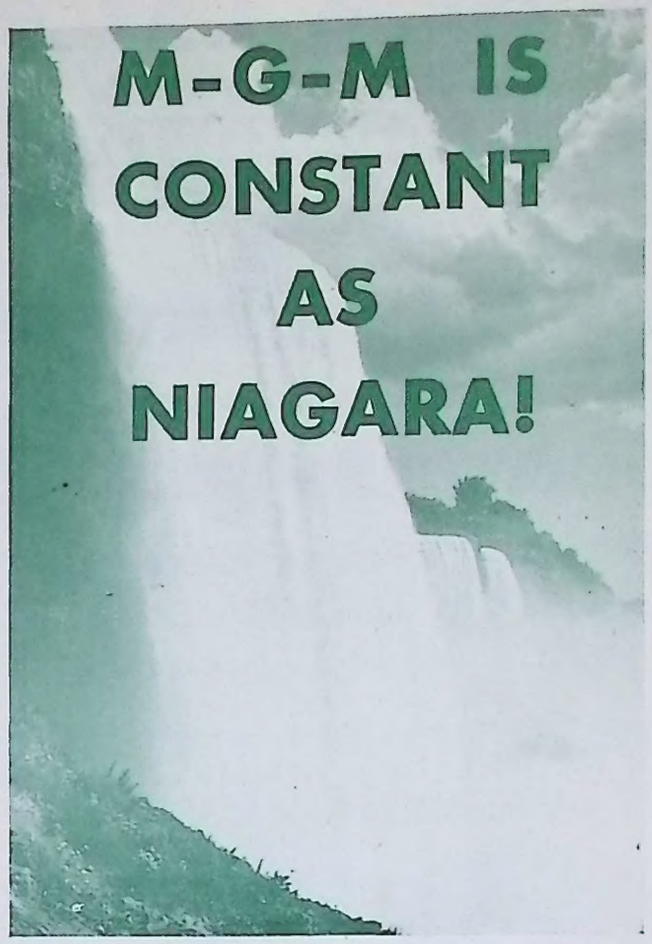

WHAT ABOUT 1937?

Don't be convinced just by hits like "Ziegfeld" "Gorgeous Hussy" "Libeled Lady" "Love On The Run" "Born To Dance" "After The Thin Man" "Camille", etc. This season is just starting! Early in the New Year comes Rudyard Kipling's "Captains Courageous"; "Maytime" with MacDonald and Eddy; "Parnell" with Gable and Loy; "Last of Mrs. Cheyney" with Crawford, Montgomery, Bill Powell; "A Day At The Races" with the Marx Brothers; "Maiden Voyage" with Robert Taylor and Luise Rainer. And the mighty Niagara of M-G-M flows on!

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Vol. 28, No. 35, Toronto **Christmas Number** **Canada, December 19th, 1936**

His Majesty, King George VI.

Long Live the King

Gentlemen, the King!

THE Uptown Theatre, Toronto, presented scenes taken during the abdication of the former king, Edward VIII.

There is a report that a film company wired London, offering one and a half million dollars to Edward, who is now Duke of Windsor, to make one picture.

Another theatre in Toronto presented a picture called "Love in Exile," a Gaumont-British production, which must have been produced in anticipation of the Empire's tragedy, since it was so strangely prophetic. After one performance, by public request, the theatre withdrew the picture. I understand that in New York this same picture opened at the New Criterion Theatre double-featured with "The Life of the Prince of Wales".

All newspapers headlined the "Royal Romance," which involved a King of the British Empire and an American divorcee.

No motion picture star ever provoked more headlines, nor more private and public comment.

The life of an Empire was being weighed in the scales, and Justice, blindfolded, so that she might not behold the face of that which was being weighed, pronounced her judgment; the Empire lives, although its heart was truly broken as an Emperor went into voluntary exile.

I HAVE often quoted in these pages that Truth is stranger than Fiction. The week of December 6th, revealed that one of the greatest tragedies ever penned, was the Tragedy of our King!

It may be difficult for those nations, who have never had a monarchy, and others who have written a new destiny or fulfilled their destiny as Republics, to realize the personal loss felt by each Britisher, when their worst fears were confirmed, and the Press and Radio repeated those tragic words, "I have determined to renounce the throne".

We, who know America, and Americans, cannot help but wish that our former King had met and loved Mrs. Simpson before she had loved and married any other man. If only twenty years of her life might have been eliminated, and the "Royal Romance" started with Miss Wallis Warfield. What history might have been written for the British Empire and the United States; an American as First Lady in Great Britain!

Perhaps, if newspapers in the United States had not made Mrs. Simpson world-famous, had not started gossip on a world-wide talk-fest, a King of the British Empire might not be to-day an exile!

The power of the press for good and evil; how evilly it dealt with a Throne; and how evilly did it demolish a woman's Castle of Dreams!

Even to-day, Caesar's wife must be above reproach, even if the wives of the servants of Caesar may be permitted certain concessions.

I BELIEVE that the most unhappy woman in the civilized world to-day must be Mrs. Simpson. How like dead sea fruit is the victory which she has gained. Sacrificed to teach the younger generation that even a King of an Empire and his favourite, cannot "get away with it".

If this was only the end, perhaps we could all forget, but the sense that this is but the Beginning of the End for the Fallen Stars of this Tragedy written by the Pen of Destiny, fills us with a sadness which even our fealty to our newly-proclaimed King, His Majesty George VI, cannot efface.

With Canada, and the Empire, we pledge Loyalty and Obedience!

RAY LEWIS.

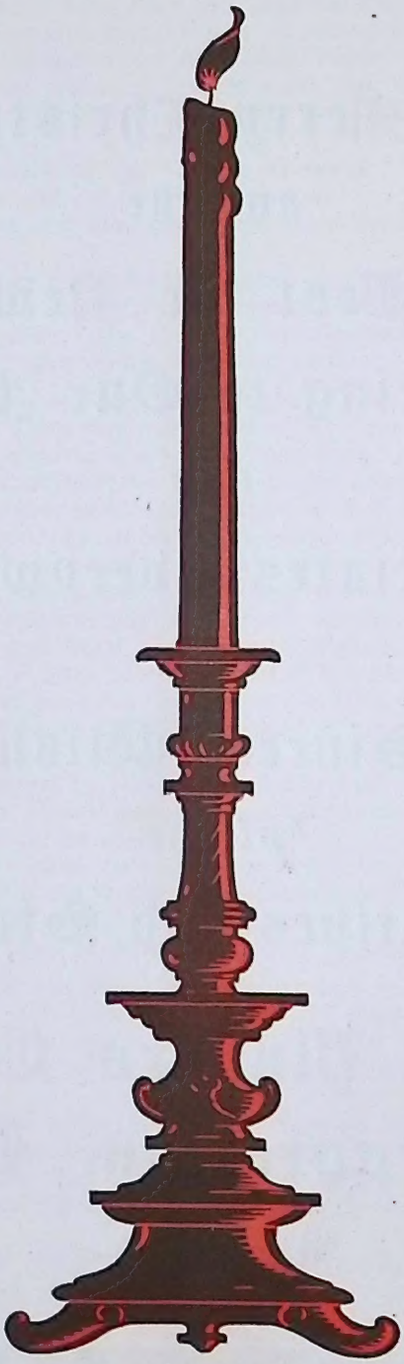
"A Merry Christmas
and the
Very Best the New Year
Can Bring to Our Friends
and
Associates Everywhere"
is the
Sincere Wish
of the
Executives and Staff of

Famous Players Canadian Corporation, Ltd.

Holiday Greetings

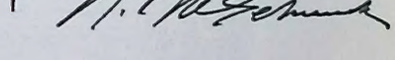
The past year has been most encouraging, both from the standpoint of the motion picture industry acting as a unified force in the direction of greater world prosperity, and the turning out of more than the usual number of worthy individual productions.

In discussing our own company product, I feel we may look with special pride at ventures on the order of "Mutiny on the Bounty," "A Tale of Two Cities," "Romeo and Juliet" and "The Great Ziegfeld." "San Francisco," "Libeled Lady," "Fury" and "A Night At the Opera" also illustrate sharply the strides being made in the direction of better and more varied product than would have been within our resources a few years ago. I think that even within the past twelve months there has been a marked forward step in the direction of more original, striking stories and better-made pictures.



The Metro-Goldwyn-Mayer schedule for the coming year is the most ambitious and diversified we have attempted at Culver City. Among films that strike me as being of special interest are "The Good Earth," "Captains Courageous," based on the Kipling book, "Pride and Prejudice," "Idiot's Delight," "Marie Antoinette," "Maiden Voyage" and "Pickwick Papers" We are also doing "Maytime," "Broadway Melody of 1937" and many novel musicals.

It should be a year of great collective prosperity for the entire motion picture industry.



Canadian
Moving Picture Digest

MERRY CHRISTMAS—HAPPY NEW YEAR

CHRISTMAS, and in the midst of merry-making, a prayer of thankfulness for the Patience and Blessings of God, and for the Dedication which nations and individuals make to spiritual values.

"We'll drink a cup of kindness yet,
For the days of Auld Lang Syne."

For that Auld Lang Syne spirit of Christmas which remembers the children; that this is their holiday, and subjugates adult happiness for their sake. For that Christmas in which grown-ups endeavour to make little children laugh, and little children merry. For that Christmas which remembers the children first, and teaches them the joy, the exhilaration of The Great Giving. For the Christmas which makes grown-ups become as little children, forgetting, at least for a day, the grave responsibilities, anxieties, the duties of the Present. For the Christmas in which we are taught the Preservation of the Values of the Past; and how we shall build a worth-while Legacy for little children, who will be the law-makers, the givers, the receivers of the Future!

For this Christmas, we thank God that our Empire is at peace. That our Empire has been strengthened to come through a Fiery Test, inspiring us to greater respect, admiration, loyalty and strength.

At this Christmas we rejoice that England has been strong in the Traditions which moulded her into an Empire; and for the bloodless battle which she waged for our Constitutional Rights first obtained in the Magna Charta.

For the revelation of Spiritual strength, which is England's, and through which she stands as a Monarchy, in the infallible and invulnerable Armour of "God and My King"! God First, because no nation, nor individual can conquer, or remain within their strength, without God First!

Where are the glories of Egypt, of Babylon, of Persia, of Greece. of Rome, of Spain, of Germany? These Nations worshipped Power; they won their greatness by the Might of the Sword; and having used the sword for their strength, they refused to sheathe it for the Peace and Glory of God!

A Merry Christmas to You, England, to Scotland, to Ireland, to Wales. A Merry Christmas to the British Empire, to the Great Republic of the United States, to all the Empire's friends!

A Merry Christmas to You, Canada, for Your vision of Traditions; the Youth and Cleanliness of Your Spirit, and the potentialities of Your Growth!

A Merry Christmas to this Industry, for its power for good, for the generosity of its spirit; and its contribution to civilization!

To you, our Readers, The Digest extends a more intimate and affectionate greeting.

The New Year, the year of 1937, contains numbers of significant and world-involving values. Add 1 and 9, these make 10, 3 and 7, these make ten, and Ten stands for The Ten Commandments, the most important Commandment which is "I am, The Lord, Thy God, And Thou Shalt Have No Other Gods Before Me."

A new world begins. God has Delivered us from the Abyss. Again He gives to those Nations and people, who have survived, His Ten Commandments; among which are: "Thou Shalt Have No Other Gods Before Me": "Honour Thy Father and Thy Mother"; "Thou Shalt Not Bear False Witness"; "Thou Shalt Not Covet."

Man need not invent New Resolutions for the New Year. Behold, they are always with you, the things which we should do.

A Merry Christmas and a Happy New Year, salutations old in happy memories, containing the spirit of an Ageless Age, of Hope, of Faith, of being Reborn again, of Immortality!

—Editor.

The Industry's Greatest Year

by

NED E. DEPINET

President, RKO Distributing Corporation

WITH the advent of the New Year I cannot help but feel that the Motion Picture Industry is on the threshold of one of the greatest years of its history. Certainly, there can be no question that it will far out-strip any year since 1929.

And RKO welcomes this New Year with wide-open arms, for 1937 cannot fail to see the fruition of months and months of careful building and planning, of a steady strengthening of our facilities and of long-range charting of channels we are confident will be open to us in the new season.

THERE are so many reasons for optimism that it seems all but redundant to list some of them. One has only to glance at one's favorite newspaper from day to day to become aware of the tremendous upturn in business, of the unprecedentedly humane and sympathetic understanding between capital and labor, of the wide division of earnings between employer and employee, of the infinitely greater buying power and of the extraordinary confidence of security and happiness felt in the average home.

THE festivity of the holiday season this year is, therefore, of infinitely deeper significance. Unbounded confidence is slowly deposing the worry and tension of the lean years; people in general have taken the gradually-increased improvement in business as a yard-stick by which to measure the greater things to come.

We in RKO are in the forefront of those optimists. We are looking forward confidently to the fruition of plans laid down during the past year, and particularly in the later months of that year. We have steadily strengthened our organization and have employed a lavish hand in building toward bigger and better output, which, after all, is a film company's reason for being. And now we are beginning to see definite and tangible results of our long-range planning.

We have contracted for some of the greatest producers in the industry. We have signed scores of the biggest names among the stars. Several of the leading directors will do pictures for us. And we have purchased some of the most outstanding books and plays of the world, as well as original stories by the best authors.

These stars are, of course, in addition to those who have appeared and are appearing in current RKO pictures. Astaire and Rogers, for example, reached undreamed-of heights during the year with "Swing Time" and "Follow the Fleet". Lily Pons, a picture novice a year ago, has emerged in "That Girl from Paris," her second picture, as one of the top-flight comediennes of Hollywood. Katharine Hepburn has added one of her most brilliant portraits to her long gallery in "Mary of Scotland". Bobby Breen has taken his place as the greatest boy star in the Industry. Herbert Marshall added to his laurels, as did Margot Grahame and Gertrude Michael. Then there were Burgess Meredith, Margo, Barbara Stanwyck, Ann Sothern, Gene Raymond, Preston Foster, Ann Shirley, James Gleason, Zasu Pitts, Victor Moore, Helen Broderick and Wheeler and Woolsey.

THE new names will include Claudette Colbert, Paul Muni, Franchot Tone, Joan Bennett, Miriam Hopkins, Francis Lederer, Cary Grant, Charles Boyer, Joe E. Brown, John Boles, Robert Donat, Edward Arnold, Joe Penner, Victor McLaglen, Anton Walbrook, George O'Brien, Frances Farmer and Heather Angel. Add to these such directorial names as John Ford, Dorothy Arzner, John Cromwell, Howard Hawks, William

(Continued on Page 13)

"THE BEST MUSICAL I'VE MADE IN THREE YEARS"

. . . PANDRO S. BERMAN

P.S.

. . . AND THIS FROM THE MAN WHO GAVE YOU "ROBERTA" "TOPHAT" "FOLLOW THE FLEET" "SWING TIME"

THE GAYEST

Three sparkling stars awhirl on wings of laughter and song!... A miracle musical picture... electric with the verve of swing-time rhythm... radiant with the happiness of madcap romance... alive with riotous fun and spicy flavor... abundantly overflowing with the sheer joy of living!

That

FIVE NEW SONGS
by the man who wrote half the hits of the musical stage...
ARTHUR SCHWARTZ
★
Lyrics by EDWARD HEYMAN

The Industry's Greatest Year

(Continued from Page 8)

Seiter, Christy Cabanne, Mark Sandrich, Anatol Litvak, Ben Stoloff, Wallace Fox, George Stevens, Lew Landers, Richard Rosson, George Nicholls, Joseph Santley, among several others, and you have an idea of the line-up.

As to the output itself, we are confident that we have rounded out a program which will commend itself to every taste. There will be such widely-divergent productions as "Coast Patrol," based upon the heroic exploits of the personnel of that Government service; as "Robber Barons," throwing the spotlight on the Wall Street of Jim Fiske; as "The Plough and the Stars," a brilliant re-enactment of the Dublin Easter rebellion; as "Stepping Toes," the next Astaire-Rogers picture; as Katharine Hepburn's "Quality Street," from Sir James M. Barrie's masterpiece; as Rudyard Kipling's "Gunga Din"; as a Life of Sam Houston, just to mention a few which will commend themselves to 1937 audiences.

Among them will be several imposing productions which will, by their very nature, lend themselves to international appeal, which will be of world-wide interest. And now that the holidays are on us we are proud to know that we have two of the most outstanding attractions of the year in "That Girl From Paris" and "Rainbow on the River," second pictures respectively of Lily Pons and Bobby Breen. Both will redound to the credit of their stars and to RKO.

IN closing I cannot forego the opportunity to mention "Winterset," the Meredith-Margo masterpiece which is now being released through the United States and Canada. This production is an outstanding one, and the business it is doing everywhere is most gratifying, because it proves once again that audiences will welcome pictures of artistic as well as popular merit. We are proud to have been associated with the making of this brilliant picture, and it gives us confidence to continue to explore the realms of the world's literature for transcription to the screen.

Coleman Electric Co.
255 Victoria St. Toronto

wishes its many friends in the Industry
A Merry Christmas
and
A Happy New Year

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DOMINION PRINTING COMPANY

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RAY PRESENTS

RAY LEWIS

SIR WALTER SCOTT said, "When Princes meet, astrologers may mark it an ominous conjunction, full of boding, like that of Mars with Saturn".

When numbers meet, they are as full of prophecy as is the meeting of the Stars, and those conferences in which King and Princes of State participate.

Let us dedicate ourselves to 1937, to making it one of our Best Years, let us remember Epictetus, who centuries ago, discoursed as follows: "O slavish man! Will you not bear with your own brother, who has God for his father, as being a son from the same stock, and of the same high descent. But if you chance to be placed in some superior station, will you presently set yourself up for a tyrant?"

Be a prophet in your own country, in your own business; react to the Spirit of the Time. Live, Live well and Let Live well. When the majority is happy, you are secure in your own happiness, for it is an empty purse and a lean stomach which covets. Wise is that leader of nation, or Enterprise, who legislates his own giving.

Prosperity can only be successful when it blesses the many and not the few. He, who has nothing to lose, is the greatest gambler with what you possess. Let all men have some Thing which they own, for in its preservation and protection, his interest will lie.

A merry nation is not bent on conquest, but rather on the business of remaining happy. There was only one Don Quixote, a man of fiction. No real man can be expected to fight for "windmills".

Be master of yourself, and your possessions, let not your possessions possess you!

IF you cannot be happy, if you have lost the gift of being merry, you are an unsuccessful man. Who is mightier than Man; that a house, or enterprise, his gold, should enslave him? Walk in the garden and learn that its beauty is a cultured care. Walk on the deck of an ocean-liner and know that this enjoyment is yours through a guarded and studied care. Walk on a city street, and comprehend that this is possible, because many things which could and would impede your progress, have been controlled, a community cares. Learn what it means to care!

The prophets of old studied Man. They knew astrology, astronomy, they knew the stars, they knew numbers. They were keen observers of public opinion, of progress, the various Religions. They watched new cults, they were students of Past Events, they knew what amused the masses, they made themselves aware of the Ideas which held the attention of the masses.

They knew how to make comparisons with the present; what had made history in the past, therefore, they were in a position to possess the knowledge of what might happen in the future. They saw the shadows of coming events in what was happening daily.

We have learned to be aware of the power of the politics of the press. We had ideas of its power.

What did the recent U.S. Presidential election teach us? No leader had a more united press against his re-election than the President of the United States, Mr. Franklin Delano Roosevelt. Millions were spent in an organized effort to defeat him. The rich, the middle class, combined to elect their man, through the power of the press, but the people reading the newspapers voted for the man, whom they believed could help them. You cannot spend one-third of the taxes of your country on educating the masses, without results, unless your educational system is a failure and the people remain dumb to values.

DESPITE the combined effort of the press, which always has headlined attacks on motion pictures, despite the organized opposition of some churches, despite the attacks by some politicians, despite the battles within the Industry; foreign government control with its Film legislation, Motion Pictures survived the greatest economic crisis in the history of our industrial Civilization; survived being the scapegoat for a selfish humanity, survived with profits, and moved on toward a higher standard of motion picture values and public service.

This bloodless victory was achieved, because the public is at heart with motion pictures. It is the world's most universally enjoyed form of Amusement; and, because, when Motion Pictures is faced with a Real Crisis, the differences within the industry are forgotten, for a union of strength against the outside attacker.

THE Moyne Report, in Great Britain, is an example of a peril from without, which will unite motion picture interests. The British peril involves the appointment of a Federal Commission, such an appointment smacking of the flavour of European Dictatorship; and interfering with the personal liberties of Britishers, the principles of Freedom in Trade and Commerce which made England an Empire! Such Legislative control of an Amusement is contrary to the Anglo-Saxon makeup, and, if imposed, must prove irritating and obnoxious

(Continued on Page 5)

Ray Presents

The imposition of a 20 per cent British Film Quota, developing to a 50 per cent Quota, will be as popular with the British public as was the imposition of a Stamp Tax, and a Tea Tax on that former British Colony, which is now the great United States.

The history of the Stamp Tax, and the Tea Tax is one of political intrigue, party politics, with selfish politicians playing their cards for self-aggrandisement and gain. The result is history.

The present Film Quota Legislation has been unsatisfactory to the public despite its sundry economic benefits, of which the public remains unaware. Of public interest is the fact, that the Film Quota has not succeeded in giving the public entertainment value of such quality as expected.

THE Film Quota has given certain apportunists an opportunity to secure Finance, to the discredit of the British Film Industry, a loss to the Investors and a loss of British prestige!

The loss has not yet been liquidated, for millions of pounds of public money will still be lost when the great accounting day comes. The most important of the British Film Companies, have, during the introduction of the Film Quota, introduced with a view toward stimulating Finance for a British Film Industry, been in financial difficulties, despite the fact, that millions of public dollars have come into the exchequers of the said companies.

When the major British Film Companies find themselves, despite such government protection and propaganda as the Film Quota Legislation, unable to build securely, what may we expect from the lesser companies?

The suggestion, or recommendation of a larger Film Quota, is a concrete proof that the first Quota Legislation has failed to accomplish its objective. Ten years is a good time test.

Film Quota Legislation is not the salvation of the British Film Industry. The Dictatorship Countries have gone the limit in Film Legislation. Where are their Film Industries? What has it got them?

THERE is no country in the world which has mastered the art, the technique, and business of the motion picture Industry as well as the United States. Is it not to British advantage to learn motion pictures from the best teacher, and in return to teach the United States the art and technique of the Drama?

The United States is in need of English literature; the finesse, experience, and knowledge which England possesses of the Drama. It is in need of what the British Empire can offer by way of British screen talent, not overlooking the best of all screen voices, that of the cultured Canadian.

Why not try a system of Reciprocity for mutual benefits; give what you have and take what you are in need of, and in such an exchange of values, there will be profits for both the Empire and the United States!

That man, or nation, is strengthened in its security when it realizes its own limitations, and can gracefully and graciously acknowledge a superior competing national skill.

WHO in Great Britain is particularly interested in Film Quota Legislation, and a Film Commission? The Independent theatre owners are the only true testing power of public opinion, and of a film trade opinion in this matter. They have no personal interest in such Legislation. The producers naturally have.

No chain of theatres, affiliated with a British producing company in Great Britain, should be permitted to speak on such a question as the Film Quota. They have a producer's interest.

The Independent theatre owners are those who solely, and only, get no favours in the purchase of product, and who are obliged to sell product to their patrons on its merit.

After ten years of experience with Film Quota Legislation, the Independents should know whether it has helped them to stay in business; and has helped the standard of the British Film Industry.

I HAVE spoken to numerous exhibitors in Great Britain, to hundreds of patrons of motion pictures, patrons of all classes, and in different districts throughout Great Britain; and I have yet to hear one such patron, or one such Independent British Exhibitor, state that the Film Quota Act is of any benefit to them!

The public in Great Britain has been viewing American Films for twenty-five years, at least. What has been the influence? History was made in the British Empire very recently, it should provide an answer to the former question.

The British Spirit, the British sense of Justice, of Honour, of Tradition, of Loyalty, of Monarchy, in a crisis prevails.

A CRISIS is the test of the character of an individual or a nation. England may change structurally; its standard of living for the masses improve, but as it was in the beginning, so it will remain, because no nation can beat Destiny, and it is the Destiny of England to be what we interpret as British.

No outside influence, be it King or Commoner, can change the spirit of the English. Therefor, all propaganda, which publicizes the influence of the American Film on the English youth is directed with intention. Ask the wife who owns an English husband whether she has changed him, ask me, I should know. I begat one many years ago. As he was in the beginning, so he is, and ever more shall be. Amen!

Reviews and Previews

"Jay L."

TO all of you who have been kind enough to read this column during the past year, and to enjoy it, to those of you who have read it and perhaps have not enjoyed it, and even to those who have not read the column, but who might let their eyes fall accidentally on this page, your favorite (?) reviewer sends Holiday Greetings, and his best wishes for the coming year. May it be as happy and prosperous for you, as we hope it will be for us.

1936 is now nearly a legend, a has-been, and all we are thinking about is the future, but we have to admit that 1936 was a more than usually eventful twelve months. 1936 will be remembered as the year of the death of His Majesty, George V of England and the British Empire, and of the ascent to the throne of his Son, Edward, the Prince Charming of millions. It will be remembered also for the voluntary descent from the throne of that same Prince Charming, after a reign of only 344 days, so that he could marry the woman he loved. It will be remembered as the year in which a President of the United States, Franklin Delano Roosevelt, was re-elected as Chief Executive, with the most overwhelming majority ever polled in the history of the nation, and this in spite of the fact that 75% of the Press and 95% of the nation's wealth were almost fanatically against him. 1936 will be remembered as the year of the Spanish Revolution, one of the bloodiest wars ever fought, a war in which over fifty per cent of fatalities were non-combatants, and a war in which proud cities, which had withstood the ravages of time and man for centuries, were laid low. It will be remembered by many as the year of the "Subway Series" in the World Series, in which the N.Y. Yankees blasted the N.Y. Giants practically into oblivion. Many will remember 1936 as the year that O'Brien Gold Mines (not an ad.) rose from a few cents to over fourteen dollars in the space of a few months, and the year that really brought prosperity back to thousands of homes. And it will be forgotten (we hope) by thousands as the year of the curse of "The Music Goes 'Round and 'Round".

* * *

To us in the Motion Picture Industry, 1936 has been a year that should be long-remembered. It brought about the retirement from active interest in the Industry of a man who in every sense of the word is a pioneer in motion pictures, and his disassociation with the company which he formed over twenty years ago. The man I refer to is, of course, "Uncle" Carl Laemmle, whom your Editor will tell you is one of the grandest persons ever born. To you, Mr. Laemmle, we drink a toast of happiness and prosperity for the many years which we know you still have before you. We can never forget you, any more than you can ever forget the Industry which you helped to build; and as long as motion pictures are in existence, and even after they have gone, whenever they are mentioned, the name of Carl Laemmle will be introduced, and spoken of with affection and esteem.

For the Motion Picture Industry, 1936 will also be remembered as the year of the death of Irving Grant Thalberg, one of the most brilliant of producers, an able executive, a master-mind, a kindly employer and a devoted husband and father. The loss of Irving Thalberg was a blow which might have caused a havoc in any other industry, but in our's "The Show Must Go On", and Leo the Lion has carried on majestically. To you, Irving Thalberg, we also drink a silent toast in memory of one who will never be forgotten.

* * *

Above all, the Motion Picture Industry will remember 1936 as a year of great pictures, pictures which have surpassed anything ever before attempted on the Screen, masterpieces of literature and production.

And so, we feel that it is fitting that in this Holiday Number, we delve into our "musty" files, and repeat some of our own words of wisdom concerning the various companies' product for this past year; "Reviews and Previews" which we hope you have found "Easy to Digest", for your service!

* * *

Metro-Goldwyn-Mayer

THE roars of Leo the M-G-M Lion have been louder and longer this past year than ever before. Under the sign of the Lion there have been released during 1936, pictures which will go down in the history of the cinema as real masterpieces. The first of these, of course, is "MUTINY ON THE BOUNTY", which starred Charles Laughton, Clark Gable and Franchot Tone, and a cast including hundreds of supernumeraries.

The plot for this cinemasterpiece, was taken from the annals of history and the archives of the British Admiralty, and put in book form by Charles Nordhoff and James Norman Hall. It tells of a British vessel, the Bounty, which sailed from Plymouth for the South Seas. In command of the ship is the tyrannical and brutal Captain Bligh, hated by all, and feared by most. First mate of the vessel is the courageous Fletcher Christian, a capable officer and a fearless fighter. The other principal member of the crew is Midshipman Byam, a friend of the owners, and thus the pet hate of the Captain.

Although this picture was not reviewed in The Digest by yours truly, it was reviewed by our Hollywood correspondent, and my friend, Lulu Neimeyer, and so we quote from her review.

"The painstaking details of the research department merit more than passing comment . . . the photography . . . the beauty of the South Sea islands . . . all go to make up what will probably be acclaimed the greatest work of showmanship of the year . . . truly nothing is impossible to these forward-looking producers."

And so we leave Captain Bligh, Fletcher Christian and Midshipman Byam, and go on to David Selznick's last big picture before leaving Metro to form his own company, Charles Dickens' "TALE OF TWO CITIES", starring Ronald Colman, with Elizabeth Allan, Reginald Owen, Edna May Oliver and a supporting cast of 26 leading players.

This picture also was released while your reviewer was working for Fox Wesco Theatres, and thus was not reviewed by us. We, therefore, give you a few excerpts from the Ray Presents of February 22nd, in which the Editor comments on the picture:

"Ronald Colman, Elizabeth Allan, Jack Conway, Basil Rathbone, etc., combine to make this adaptation of Charles

Reviews Previews

Dickens' story, a swiftly moving, romantic adventure . . . 'Tale of Two Cities' is a picture in which the story is so big, that the characters are obliged to climb up to its great height . . . it is done in true Leonesque style . . . Quality of production . . . we must give Jack Conway, the director, the Laurel Wreath for the most convincing, and most skillful, as well as the most effective handling of a mob, which I, in my screen experience, have ever seen."

And that, I think, takes care of that.

In the same issue of The Digest we find some comment by Miss Lewis on the Marx Bros. picture, "A NIGHT AT THE OPERA".

"Slapstick comedy, burlesque, farce, gorgeous singing, music, gags combine to give 'A Night at the Opera' a joyous, musical Bohemian flavour . . . there is money in being crazy, if you can be as funny as Groucho, Chico and Harpo; and you will be crazy if you don't book them."

And on to "PETTICOAT FEVER", with Bob Montgomery and Myrna Loy. From our own pen poured these words of commendation:

"One of the best comedies . . . seen in a long time . . . reaches the pinnacle of nonsensical comedy."

Next on our list of M-G-M hits is "SMALL TOWN GIRL", with Janet Gaynor and Robert Taylor, and James Stewart.

"The picture closely follows the original manuscript . . . a most unusual love story, lots of human interest, action and a generous sprinkling of comedy . . . Janet Gaynor carries the part magnificently . . . Robert Taylor, who has sky-rocketed to stardom this past year, does a capable job as the doctor . . . his acting is smooth and faultless, and this, added to his Apollo-like countenance, makes him a serious rival of THE Clark Gable . . . James Stewart, who scored such a hit in 'Wife Versus Secretary', is seen as Elmer . . . Watch this boy forge ahead . . . the whole production is done in excellent taste . . . no moments which seem to be a let-down from the rest of the picture . . . one of the Real pictures of this year."

Coming soon after "Small Town Girl" was Joseph L. Mankiewicz' production of "FURY", in which Spencer Tracy was starred. Concerning this picture we said:

"'Fury' is a startling denunciation of one of the most insidious evils, the insanity of a mob, inflamed by hatred, blind to justice . . . the picture has been especially well cast . . . Tracy gives a memorable performance . . . all help to make this a living, vital drama . . . so much stark, grim reality, that you will sit spellbound at this daring revelation . . . 'Fury' is a picture that will not be easily forgotten, because of the fearlessness of its theme, and because of the excellent manner of its presentation."

Now comes the box-office sensation of the year; the picture which ran for eight straight weeks at Loew's, Toronto, and could have run for another eight, if Jules Bernstein had not had the product piling up on him.

"Never in the history of talking pictures has any production received more acclaim and word-of-mouth publicity . . . nor is this acclaim and praise unjustified . . . 'SAN FRANCISCO' is undoubtedly one of the 'great' pictures of the decade . . . the earthquake sequence is one of the most awesome spectacles ever seen on the screen . . . something that you will never forget . . . I fail to recall any other time when I have heard critics so unanimous in their praise of a picture."

And so we pass on to that magnificent production of William Shakespeare's "ROMEO AND JULIET", one of the greatest pictures of all time.

"There has never been anything quite like 'Romeo and Juliet' seen on the Screen, and until the advent and perfection of third-dimensional films, it is our belief that this picture will remain at the top of the ladder . . . Norma Shearer makes the young daughter of the Capulets one of the loveliest creatures the Screen has known . . . her diction, her gestures, her soliloquies, and above all her love scenes are something mere words could not describe . . . Leslie Howard does a splendid job of the role of Romeo . . . John Barrymore makes Mercutio a character so humorous in braggadocio, abundant in wit, action and a polished slap-stick, that the value of his addition to the cast cannot be overrated . . . some of the finest entertainment the world has ever known."

Now we come to a grand comedy with Robert Montgomery in the stellar role of "PICCADILLY JIM".

"Has been given a grand cast, careful production, plus some brilliant direction, with the result that it is bang-up entertainment for all from six to sixty . . . The whole cast do grand work with Montgomery giving one of his best performances . . . the picture is made for laughs, and is certain to click at the box-office."

A costume drama, starring Joan Crawford, with Lionel Barrymore, Robert Taylor, Franchot Tone and James Stewart, follows, in the production "THE GORGEOUS HUSSY".

"'The Gorgeous Hussy' has all the fundamental elements that go to spell out g-o-o-d b-o-x o-f-f-i-c-e . . . Joan Crawford is lovelier than I have seen her for some time . . . Lionel Barrymore, as Andrew Jackson, superb . . . Robert Taylor does the best work he has ever done . . . he really acts . . . Beulah Bondi's performance as Rachel Jackson is one of the highlights of the picture."

And so we march to that hilarious comedy, "LIBELED LADY", the best comedy Metro made since "The Thin Man".

"Starring Jean Harlow, William Powell, Myrna Loy and Spencer Tracy, 'Libeled Lady' will keep you in stitches for the whole ninety-five minutes it is on the Screen . . . is twice as funny as the ordinary comedy . . . the picture is extravagantly mounted, with some truly luxurious sets . . . direction is of the snappy variety . . . is certain box-office in any community."

As we explore the shallow depths of our mind, two more names stand out in our memory, "ROSE MARIE" and "SUZY". Jeanette MacDonald and Nelson Eddy in the former picture, two stars whose glorious voices we will never forget, nor their admirable performances. In "Suzy" we had Jean Harlow, Cary Grant and Franchot Tone in a story of espionage and love during those hectic days of the great war. A worthy production in every way, and a smash hit at the box-office.

One picture which we have not mentioned is "THE GREAT ZIEGFELD", perhaps the best of them all. Unfortunately, your reviewer was employed elsewhere when "Ziegfeld" was released, but when I think of the pages which the Editor devoted to this production, I feel sure that you know the feelings of The Digest towards "The Great Ziegfeld". It was the most extravagant extravaganza of them all, and its returns at the box-office brought it, and Metro-Goldwyn-Mayer the prestige which this company deserves.

(Reviews and Previews—Continued on Page 18)

Reviews and Previews

(Continued from Page 17)

The New Universal

SINCE the retirement of Mr. Carl Laemmle, Sr., and the presidency of Mr. R. H. Cochrane, Universal Pictures has undergone a complete overhauling in every department; and it is a completely new company that looks ahead with confident eyes into the future, and with satisfaction on the record of the past year.

The new company has produced several outstanding picture in 1936, and is planning some giants for 1937.

In the May 2nd issue of The Digest we come across a review on "Love Before Breakfast", which starred the glamorous Carole Lombard, whom gossips point to as the next Mrs. Clark Gable.

"A light drawing-room farce, replete with laughs, love and liquid nourishment . . . rises to great heights of hilarity, and manages to keep up the fast pace throughout the whole production . . . this picture is personally endorsed by your reviewer as a cure for your troubles."

IN June we had that beautiful production of Edna Ferber's "Show Boat", which many are claiming is certain to be among any list of the Ten Best Pictures of 1936, and your reviewer for one, would hesitate to argue with this contention.

"Not for a long, long time have I heard an audience applaud in the middle of a picture, nor have I heard so much applause at the end of a production . . . a new Irene Dunne, a younger girl, a brilliant comedienne, and of course an expert emotional actress and beautiful songstress . . . it has everything that one could want in the way of entertainment."

WHEN in September came a picture which caused the shekels to roll into the box-office so fast and furious that exhibitors called it a "Gold Rush". The name of the picture, was, of course, "My Man Godfrey", starring William Powell and Carole Lombard.

"Laughs follow so rapidly that it is only with difficulty that you succeed in getting all the dialogue, drowned out as it is in spots by the roars of laughter . . . in this reviewer's opinion, one of the most laugh-provoking comedies to reach the Screen since the introduction of talkies . . . should prove a veritable gold-mine for exhibitors."

WHEN recently we had Victor McLaglen's Universal production, "The Magnificent Brute", which evoked plenty of praise from press and public.

"A picture for the man in the street . . . a rollicking story with plenty of action and comedy . . . an interesting picture of the great steel mills of the country . . . the shots of the mill are particularly good, giving you an inside picture of the why and wherefor of these plants . . . has general appeal."

FOR the coming year Universal will give us Deanna Durbin in "Three Smart Girls", an advertisement for which appears on another page of this issue. This production has received the unanimous praise of the world of movie critics, many claiming that it will be one of the best pictures of the coming season. Other pictures promised include a gigantic musical spectacle, "Hippodrome", a super-super production. For UNIVERSAL, it indeed looks like A HAPPY NEW YEAR!

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Reviews and Previews

RKO Radio

WITH the rest of the Film Industry, RKO RADIO PICTURES has enjoyed a year of unprecedented prosperity and success. They have used a great diversity of material for their pictures, employing drama, music, comedy and romance to make some of the best pictures in this country's history. During the year, Mr. M. H. Aylesworth resigned his position with the National Broadcasting Company in order to devote his full time to his duties as President of RKO Radio, which he apparently feels is a full time job. Also during 1936, an agreement was reached between RKO Radio and Walt Disney, through which the former concern will release the Disney features for the coming year. A worthy addition to any company's product.

RKO RADIO'S most famous starring team, Fred Astaire and Ginger Rogers produced two pictures this past year, the first, "Follow the Fleet", being released early in the year. Concerning this picture we said:

"'Follow the Fleet' is a sure-fire box-office hit, and one that nobody, young or old, should miss . . . Astaire's performance — and Ginger Rogers' — is 'tops', both from an acting standpoint as well as dancing and singing . . . this one promises to top them all."

Bert Wheeler and Robert Woolsey also revealed their talents in a couple of pictures this year, one in particular we remember, called "Silly Billies", at which we laughed loud and long.

"A flock of darned good gags, delivered as only Wheeler and Woolsey can deliver them, as well as some very funny situations . . . this picture is better than their last two . . . at times is funnier than anything they have ever made . . . a picture that will give you a lot of entertainment."

Along in the beginning of the summer we had the screen debut of Toronto's own Bobby Breen, a big voice in a small body. The picture, "Let's Sing Again", was enthusiastically received by critics everywhere, and by the public at large, with special praise from music lovers.

LATER in the summer came Katharine Hepburn's great historical drama, "Mary of Scotland", in which she shared stellar honours with Fredric March, the latter who played the Earl of Bothwell.

"A production that is superlative in every way . . . Hepburn makes Mary Stuart a warm, loving, tragic character, that cannot fail to capture the admiration of all who see it . . . March's work as the willful Earl is splendid . . . the settings of the picture are rich, and the musical score, especially the bagpipes, impressive . . . Hollywood has often been weak in its presentation of royalty, but in 'Mary of Scotland' they achieve something that more resembles royal reality than anything we have yet seen on the American Screen . . . the picture is a splendid piece of work from beginning to end . . . congratulations to Pandro S. Berman, and all connected with the production of this screen masterpiece."

IN September came the release of the second Fred Astaire-Ginger Rogers musicale, "Swing Time", which in two weeks at the Radio City Music Hall grossed $250,000, a new high for the whole world.

"Jerome Kern has written some swell new numbers for this extravaganza . . . the dances are spectacular without being too ostentatious or fantastic . . . 'The Waltz in Swing Time' routine is a typical Astaire-Rogers dance, brilliant, an amazing combination of rhythm and grace . . . comedy is even more predominant in this picture than in the other Astaire-Rogers flickers . . . hats off to George Stevens for his direction . . . is cinch box-office no matter what the size of the town it plays."

ANOTHER popular RKO Radio picture was "The Ex-Mrs. Bradford", which brought Bill Powell and Jean Arthur together as a team, in a thrilling mystery story with plenty of comedy mixed in.

"The best comedy-melodrama since 'The Thin Man' . . . Bill Powell is great as the amateur criminologist . . . Jean Arthur has a freshness and personality that are particularly 'taking' in this sort of role . . . the picture is replete with comedians and comedy . . . suspense well built up to the grand climax."

Gene Raymond, Wendy Barrie and Helen Broderick got together and made "Love On a Bet", released as a Class B picture, Class A entertainment. This one was a real "sleeper", an expression which those of you who know anything about race-horses, will understand.

"An hour and a half of good clean fun, with plenty of laughs, lots of romance and a generous sprinkling of drama . . . provides a great deal more entertainment than many much more pretentious productions . . , dialogue is brisk and clever, and the action fast and funny."

AND finally we come to Katharine Hepburn's brilliant performance in the screen version of Netta Syrett's famous novel, "Portrait of a Rebel", with Herbert Marshall in the co-starring role. The company held a contest for the best title for this production, and the winner,. an executive in the RKO home office, chose "A Woman Rebels", and it was under that title that the picture was released.

"The picture is carefully produced and directed . . . Hepburn scores heavily in the difficult role . . . Marshall gives a most efficient performance . . : Mark Sandrich deserves a bow for his careful, and at times, brilliant direction."

THESE and many others not mentioned in this column have given RKO Radio a handsome profit with which to start the New Year, and from what we hear of "Winterset", "Rainbow on the River", and "That Girl From Paris", Lily Pons, that pint-sized star with the gallon-sized voice and fame, this profit should be greatly increased in the coming months for RKO Radio, and the exhibitors 'round and 'round the world of show and go places.

(Reviews and Previews—Continued on Page 22)

The WISEST THEATRE CIRCUIT
THE GREATEST MONEY ATTRACTION
MOST VALUABLE PLAYING TIME OF

(Christmas Week and New Year's)

Grand Theatre, Atlanta
Loew's Theatre, Rochester
Ohio Theatre, Columbus
Loew's Theatre, Dayton
State Theatre, Louisville
Warner Theatre, Worcester
State Theatre, New Orleans
Regent Theatre, Harrisburg
Strand Theatre, Hartford

Colonial Theatre, Reading
Loew's Theatre, Wilmington
Century Theatre, Baltimore
Queen Theatre, Galveston
State Theatre, Norfolk
Loew's Theatre, Richmond
Waco Theatre, Waco
Great Lakes Theatre, Buffalo
State and Orpheum Theatres, Boston

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And the dates still pour in!

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YEAR!

Denver
Milwaukee
San Antonio
El Paso
Chattanooga
Fort Worth
Jacksonville
Springfield
, Detroit

Reviews and Previews

(Continued from Page 19)

Warner Bros.

FOR the Warner Freres, Harry, Jack and Albert, 1936 was indeed a banner year. Warner Bros. Pictures forged ahead to new triumphs of the cinema this past year, reaching heights which might have appeared unscaleable to less daring men. A spirit of pioneering seemed to make itself known in many of their great productions, and that this daring was more than justified, is evident by the continuous pages of black ink with which the Warner Bros. books are filled, and the handsome profits.

First on the list is the famous sea-drama, "CAPTAIN BLOOD", which introduced a new star, Errol Flynn, to the public. As a silent picture, Raphael Sabatini's novel was a smash hit, and as a "talkie" it was accorded even more popularity than the silent version. Outstanding performances by the handsome Mr. Flynn, Olivia de Havilland, Basil Rathbone, Guy Kibbee and many others, plus the excellent direction of Michael Curtiz, and some magnificent photography, made this picture a veritable gold-mine for the producers and the fortunate exhibitors which played it.

Then came Paul Muni in "THE STORY OF LOUIS PASTEUR", a deeply moving document of the life of a man whose name will live forever. Here was a picture that brought out more "carriage class" trade than perhaps any other released under this company's banner, at the same time appealing to the masses. Performance of Paul Muni as Pasteur was a real treat to watch, and established him permanently as one of the great stars of the Screen.

And now on to the screen version of that successful Broadway play, "THE PETRIFIED FOREST", one of your reviewer's personal nominations for the Ten Best Pictures of the year.

"With a stellar cast headed by Leslie Howard and Bette Davis, 'The Petrified Forest' is one of the most striking productions it has been your reviewer's privilege to witness . . . stark, vivid drama, varying with dry humour . . . will thrill you, chill you and amuse you . . . Leslie Howard plays his part with an expertness that is incomparable . . . Bette Davis does some of the best work of her career . . . Robert Sherwood has been turning out fine plays for years, but few can top his 'Petrified Forest'."

Next comes a striking example of that pioneering spirit I mentioned above, Marc Connelly's play, "THE GREEN PASTURES", which made blase Manhattanites gasp at the stage version and rave over the screen production. A champion in any race, this picture ran off with more box-office records than I can count with both shoes and stockings off.

"A beautiful production, masterfully directed, capably acted and artistically mounted . . . something so deep and sincere to it, that it will make you stop and wonder . . . produced in the very best possible taste."

On we go to Kay Francis' potrayal of Florence Nightingale in "THE WHITE ANGEL", a picture comparable to "Louis Pasteur" in many ways.

"Another great historical biography . . . carefully produced . . . an eye to realism, and care taken to keep the production on a dignified plane . . . Kay Francis portrays 'The Lady with the Lamp' with sincerity and reverence."

Then, we have the screen version of the most talked-about and most widely-read novel of the decade, Hervey Allen's "ANTHONY ADVERSE", which starred Fredric March as Anthony, and Olivia de Havilland as Angela. A big picture done in a big style, this picture also smashed box-office records across the continent.

"Far from losing any of the adventure, romance, or magnitude which made the book so popular, the film version takes on a majestic tone even more impressive than the volume itself . . . a mammoth task . . . taking all the essentials from the novel, boiling them down to normal size, and still retaining the full dramatic essence which pervaded the original manuscript . . . Mervyn LeRoy's direction is as near as perfect as one could desire . . . the picture is a masterpiece of the film art, and this is certain to bring great credit to the producers and to motion pictures in general."

And so we come to the spectacle of spectacles, the super-super production, "THE CHARGE OF THE LIGHT BRIGADE", with Errol Flynn, Olivia de Havilland, Patric Knowles and a few thousand others.

"For the first time in four years of reviewing pictures, I was completed carried away by a picture . . . all of Hollywood's favorite superlatives can be applied to this picture without any fear of over-rating . . . I cannot praise too highly the direction . . . it is outstanding . . . Michael Curtiz should be justly proud of his splendid work . . . the whole production is magnificently done, with every feature of the picture 'tops' . . . photography, performances of the whole cast and the musical background are really something worth raving about."

And finally we have the currently-released comedy of comedies, "THREE MEN ON A HORSE", released for the American Thanksgiving, and which made exhibitors thankful for Thanksgiving and for Warner Bros.

"A riot of fun and laughter . . . continuous fits of laughter . . . cast perfectly suited for the production . . . is certain to break down the reserves of the sternest grouch . . . one of the biggest laugh hits in months."

We might also mention at this time, that "Midsummer Night's Dream", Warner's $2,000,000 spectacle, which was released towards the end of 1935 on a road-show basis, is now being released generally, and is playing to capacity houses everywhere. Even Shakespeare would have liked so much mony at the box-office!

* * *

20th Century-Fox

WITH Mr. Sidney Kent at the helm in New York, and Mr. Joseph Schenck and Mr. Darryl Zanuck in Hollywood, 20th Century-Fox pictures has forged ahead this past year, with the result that they are now one of the most important producing companies in the Industry!

Early last Spring we had the first Quintuplets picture, "The Country Doctor", which featured Marie, Cecile, Yvonne, Annette and Emilie Dionne, Canada's most famous daughters. The picture enjoyed particular popularity in the United States, and in the English provinces.

Then came Warner Baxter in "The Prisoner of Shark Island", produced under the personal supervision of Darryl F. Zanuck. A clever picture, with some real melodrama to it.

"At times just as brutal, vivid and dramatic as 'Mutiny On the Bounty' . . . director John Ford has done a fine job . . . Baxter's work as Dr. Mudd is magnificent . . . John Carradine gives an unforgettable performance as a sadistic prison guard."

Reviews and Previews

AND on to Ouida's "Under Two Flags", which teamed Ronald Colman, Claudette Colbert, Victor McLaglen and Rosalind Russell.

"The love scene between Colman and Miss Colbert, out on the desert . . . is well played and well directed . . . the battle scenes are among the most spectacular of their type I have seen . . . a massive production."

Later on we had Wallace Beery in "A Message to Garcia", with some fine work by Beery, John Boles and Barbara Stanwyck. Then came a Shirley Temple picture, "Poor Little Rich Girl", which was one of Shirley's best. And last month we had "Pigskin Parade", a swell picture in every way.

"An entertaining combination of comedy, music, dancing and football . . . an hour and a half of genuine enjoyment . . . I can unhesitatingly recommend this picture for anyone."

OTHER outstanding productions from the 20th Century-Fox studios include "Girl's Dormitory" which introduced Simone Simon, the brightest star to appear on the film sky this season; "To Mary—with Love" starring Warner Baxter and Myrna Loy; "Dimples", another Shirley Temple; "Sing, Baby, Sing", and the recently released Dionne Quintuplet picture, "Reunion". A goodly number of hits for one year.

* * *

United Artists

PRACTICALLY all of the United Artists releases for 1936 have been Class A productions, and all of them have been box-office champions the world over. Early in the year we had David Selznick's production of "Little Lord Fauntleroy", starring Freddie Bartholomew as Cedric, and Dolores Costello Barrymore as "Dearest". The old Earl was played by C. Aubrey Smith, which in your reviewer's opinion was one of the best cast assignments of the year. This picture was not reviewed by me, but the Editor gave it considerable editorial space, all commendatory. It was a delightful picture, and Mr. Selznick should be very proud of his production.

* * *

UNDER the banner of Pickford-Lasky Pictures, United Artists released "One Rainy Afternoon", starring Francis Lederer and Ida Lupino.

One of the season's gayest comedies . . . the court-room scene is a masterpiece . . . five comedians in the supporting cast, guaranteeing plenty of laughs".

Then came a real, he-man adventure picture, "The Last of the Mohicans", produced by Reliance, and starring Randolph Scott, Henry Wilcoxon, Heather Angel and Binnie Barnes.

"Genuine entertainment . . . well-produced . . . action is the key-note of the whole production . . . realistically true and impressive . . . realistic struggles . . . fine portrayals by the whole cast."

* * *

TWO pictures produced by Samuel Goldwyn, were among the 1936 releases, "Dodsworth", Sinclair Lewis' great novel, with Walter Huston, Ruth Chatterton and Mary Astor, and Edna Ferber's "Come and Get It". Of the former picture we wrote.

"The picture has been tastefuly handled, all associated with the production deserving great credit . . . comedy and drama are abundantly sprinkled throughout the picture, both well done . . . the acting is of exceptional excellence . . . credit for the fine direction goes to William Wyler."

* * *

AND finally there is "Come and Get It", a great picture distinguished by the capable work of all the players, and the fine direction.

"Splendid performances by the whole cast, with special tribute to the fine work of Frances Farmer . . . exceptional direction of William Wyler and Howard Hawks . . . superlative entertainment for the most blase fan . . . Edward Arnold gives a magnificent performance, the closing scenes showing the genius of the artist."

Soon we will have the David Selznick Technicolor production of "GARDEN OF ALLAH", with Marlene Dietrich and Charles Boyer. Advance notices of this picture are inspiring, and we are really looking forward to seeing "THE GARDEN OF ALLAH".

FROM Paramount we have also had some notable productions during 1936. One of the most outstanding pictures from this studio was the Technicolor production, "The Trail of the Lonesome Pine".

"Action well done and plausible . . . Howard Greene did a fine piece of work when he photographed this picture . . . the color is never a strain on the eyes . . . Sylvia Sidney, Fred MacMurray and Henry Fonda in the stellar roles all give excellent performances."

Other Paramount successes include "Anything Goes", with Bing Crosby and Ethel Merman; "The Milky Way", a grand Harold Lloyd comedy; several Walter Wanger productions including, "The Moon's Our Home" and "The Case Against Mrs. Ames"; "Rose of the Rancho", "My American Wife"; "The Big Broadcast of 1937", and "The Texas Rangers".

REGAL FILMS LTD., besides releasing the METRO-GOLDWYN-MAYER product in Canada, have had a picked group of British pictures for distribution. Several particularly caught our fancy. There was the H. G. Wells - Alexander Korda production of "Things To Come"; Walter Huston as "Rhodes"; Robert Donat in "The Ghost Goes West", an especially fine picture; "Two's Company", of which we wrote, "A full hour's entertainment de-luxe . . . easily the best comedy to come out of England since 'The Ghost Goes West' . . . should be excellent box-office anywhere"; and "She Shall Have Music", the Jack Hylton opus, which we enjoyed immensely.

For the coming year, Regal has such promising releases as "REMBRANDT", "KNIGHT WITHOUT ARMOUR", "I, CLAUDIUS", "ELEPHANT BOY" and "LOVES OF A COSSACK". These pictures will be produced by London Film Productions.

"Say L."

Season's Greetings

WARNER BROS.

AS I look back on 1936, it seems to me to have been unquestionably the most satisfactory year, from the viewpoint of substantial achievement, since the successful introduction of talking pictures. The entire industry shared in the advancement which took place — an advancement reflected in the fact that the year saw more pictures of the highest quality than have been released in any other twelve months in the annals of the screen.

Our own company takes great pride in the production of such outstanding films as "The Green Pastures", "Anthony Adverse", "The Story of Louis Pasteur" and "The Charge of the Light Brigade" — to name only a few of them. And, like other major companies in the field, we are not resting on our laurels, but are bending every effort to make 1937 a still more notable year.

One thing has been definitely proven: that the public demands, and will support, a better quality of picture than ever before. All the effort and devotion involved, of writers, players, directors and others, are well worth while when the audiences for whom these first-rate films are intended respond to them with the generous whole-heartedness that has been displayed toward worthy productions.

These past few years have seen the establishment of motion pictures upon a high and secure level of achievement. No longer are they a subject for supercilious scorn on the part of the cultivated public. We of Warner Bros. are gratified to have borne our full share in the remarkable progress that has been made from the status of a cheap and dubious form of popular diversion to the position that the art of the cinema holds today throughout the civilized world.

H. M. Warner

IT IS with particular pleasure that we extend the heartiest Yuletide greetings of United Artists to our many friends across the border. Ours is a far-flung organization, represented among many great nations and extending to the far reaches of all continents. We have enjoyed and sought to promote harmonious relations and general good will wherever our activities may be centered. Understandably, our relationship with the Canadian people is singularly warm, because of the close identification of interests, the traditions which we hold in common, and a long history of neighbourly communication.

This is the season in which to re-affirm these friendly sentiments and to express our deep appreciation for the many instances of co-operation which we have enjoyed in our dealings with our Canadian friends. This is the season which permits us to make public expression of our cordial feelings towards them.

MAY WE, therefore, wish all our friends in Canada a Merry Christmas, an old-fashioned Christmas, full of jollity and good cheer. And may the New Year further cement our friendship and bring about a spirit of co-operation that will be even closer, and an understanding that will be, if possible, even more thorough.

Merry Christmas and a Happy New Year.

DR. A. H. GIANNINI
President of United Artists

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AND A PROSPEROUS AND

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Washington Film Digest

Special to Canadian Moving Picture Digest
By George W. Mehrtens, Columbia Trade
Press Staff Correspondent
WASHINGTON, D.C., Dec. 21—(CTP)

WITH the Christmas season well at hand, and Capital City Theatres exhibiting novel Yuletide programs, the Motion Picture industry can look back on the year 1936 as being perhaps one of the most active in the past decade in so far as legislative and government participation in the industry is concerned. Seldom in past years has the government particularly associated itself so closely with the industry, and while some of the government participation has not been welcomed, other programs for co-operating with the motion picture industry have more than balanced off the unfavourable attitude.

On the favorable side, then, let us glance for the moment at the optimistic showing revealed by the Federal Housing Administration which has made loans possible to numerous motion picture theatres throughout the country for improvements and modernization. Theatres rehabilitated through the F.H.A. modernization plan, which incidentally works upon a strictly business basis, numbered 928 with notes insured for $2,189,634. Figures show that 432 of these notes amounted to $1,308,799. and were issued for alterations or repairs and 496 totaled $880,835. and proceeds used for the purchase of machinery and equipment necessary for theatre operation.

These amounts represent credit advanced by private financial institutions, banks, building and loan associations, etc., insured by the Federal Housing Administration which itself lends no money. This simply means that the theatre owner or operator who contemplates the purchase of such articles as theatre seats, electric signs, projection booths, equipment of the stationary type, sound screens, etc., must secure a loan of over $2,000. for these articles in addition to whatever general improvements he is making in the building.

Legislation

Past legislation while it has naturally had its affect upon the motion picture industry, is at the same time a good barometer by which to predict Capital Hill activity for the coming session.

It is generally understood in and around so-called inside circles that the coming session will see a mass of motion picture legislation which will in all probability reach an all time high for the industry. It is only logical to assume that the Pettinghill-Neely block booking and blind buying bill will once again be on the firing line. The copyright question according to John G. Paine, chairman of the Music Publishers Protective Association, will also be raised again but this time in the form of a new bill constructed upon the basis of testimony gathered last year, by the Sub-Committee of the House Committee on Patents. Together with these it is expected that recommendation will be presented by Major George L. Berry's Committee for Industrial Progress, touching on the hours and wages angle of the industry.

Despite the fact that the motion picture industry ostensibly fought shy of the Major's General Conference of industry, the labor representatives of various branches of the motion picture field were much in evidence upon the registers of many of Washington's leading hotels.

Expected discussions on the new amendment by Congressman Wright Patman of Texas to the Robinson-Patman chain store bill, seeking to place the distribution of motion pictures in the retail class, and thus make them subject to the dictates of the new law, will no doubt develop into an interesting question proving ground for the controversial question.

Government

Past performance on the part of the New Deal Agencies as well as the Federal Government itself would seem to indicate that government production of motion pictures will continue during the coming year. The Resettlement Administration, perhaps the most outstanding example of Government production from a box office standpoint, has on location at the present time a new film which is expected to be released shortly after the first of the year. The Social Security board has produced three trailers thus far and may possibly produce a fourth. Agriculture and the Department of Commerce, following the success of its first production "Commerce Around the Coffee Cup", contemplates new releases. Meanwhile the War and Navy Departments continue with their individual productions.

This continued increase in government motion pictures has led to the suggestion that a Federal Motion Picture Laboratory be established for the purpose of bringing all government activity under a central supervision unit. This is an extremely controversial question which will no doubt be discussed when the Byrd Committee releases its report on government expenditure.

There has been considerable argument as to whether Government films have been an advantage or a disadvantage to the motion picture industry and it is safe to assume that such arguments as have been put forth are about equal on both sides.

A Federal Centrally controlled laboratory, it has been pointed out, would reduce considerably the expense of government films now being produced individually. It would also necessitate the soliciting from Hollywood of a complete crew from director down to stage hand, and all government production would be under the direction of the Bureau.

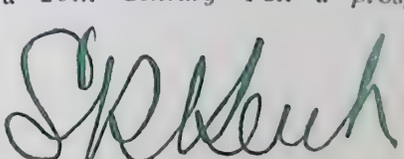
THE Christmas season brings with it much food for thought within the industry, and while there exist a few legislative clouds and governmental clouds lurking in the distance, the general outlook for the industry is optimistic, despite forthcoming jousts when motion picture and congressional contenders enter the capitol hill lists with the opening of the next congress in January.

SIDNEY R. KENT

THE future of 20th Century-Fox Film Corporation has never looked brighter than it does as we pass into the New Year. The progress our company has made during the past year has placed it in the front rank of the motion picture industry and our production and distribution organizations are geared to maintain this pace.

With a succession of tremendously popular pictures from our studios in 1936 — "To Mary - With Love", "Girls' Dormitory", "Sing, Baby, Sing", "The Road to Glory", "Pigskin Parade", "Ladies In Love", "Reunion" and "Banjo On My Knee", to mention only a few, our company set new records. In 1937 we confidently expect to exceed those records. We have ready for release a group of pictures which include "One In A Million", introducing Sonja Henie, Olympic skating champion to the screen public; "On The Avenue", Irving Berlin's greatest musical production and "Lloyds of London", one of the biggest pictures our company has produced since "Cavalcade". These will be followed by such productions as "Seventh Heaven", with Simone Simon and James Stewart as 'Diane and Chico'; "Love Is News" with Loretta Young and Tyrone Power, "Wake Up and Live" with Walter Winchell, Ben Bernie, Patsy Kelly and Jack Haley, "The Last Slaver" and others of equal magnitude.

This line-up of top grade pictures should insure for exhibitors everywhere and 20th Century - Fox a prosperous New Year.



President, 20th Century-Fox Film Corp.

Season's Greetings

C. C. PETTIJOHN

THOSE of us in the picture business in Canada and the United States have much to be thankful for this year. We have had the finest crop of pictures in the history of the industry.

Isn't it about time we stopped listening to the complaints of the buyers and sellers long enough to thank the "forgotten men and women" in California for their 1936 achievements in production! Here's mine.

Sincerely yours,

C. C. PETTIJOHN.

EACH succeeding year tends to bring America and Britain closer together in production aims and interests. Hollywood directs its product as much toward Canada and other English speaking countries as specifically as it does the United States. The result is a growing good will, both for the industry and the public.

On behalf of the Twentieth Century-Fox Film Corporation, its executives ,stars and personnel, we wish to extend to the Canadian Government, its film industry and all its people, the heartiest Christmas greetings and thanks for the splendid hospitality and generosity it showed us in connection with the filming of pictures with the Dionne babies.

Hoping that the New Year will bring an even stronger friendliness and understanding, I am

Sincerely,

DARRYL F. ZANUCK.

Australian Film Digest

By LEON S. STONE

SYDNEY'S Eight Hour Day public holiday, last month, saw box office returns booming to a new high, with close to a $20,000 take for all city theatres for the day.

"San Francisco," at St. James, Sydney, smashed every record for any motion picture theatre in Australia and New Zealand, both in attendances and takings. During its 6 weeks' run it did phenomenal business. In Melbourne at M-G-M's Metro its opening day's figures were only $65 down on "Mutiny On the Bounty," previous record holder for that house. Following Saturday in takes and attendances surpassed any picture ever presented at this theatre.

Six Hour Day (public holiday), Sydney, saw two Aussie films, "The Flying Doctor," at Lyceum, and "Uncivilised," at Embassy, beat all the week's releases of American and British pictures.

"Uncivilised" averaged $1,500 per day with the biggest opening Friday house for Embassy. First week's gross was $10,000, playing to $1.25 top capacity nights and consistent day biz in a theatre seating only 990. First Aussie picture to get a leg-in at Embassy now in its third week.

"The Flying Doctor," in opening week, rang up the best gross at Lyceum in five years, with $11,000 grossed. Second week with no falling off at night or day sessions hit a record of $9,000 takings. Registered $1,825 — top figure in the history of the house at present prices — for opening Friday. On a grind policy, Lyceum has found 11 a.m., 2 p.m. and 8 p.m. sessions running to overflow, with 5 p.m. house practically full.

* * *

THE GREAT ZIEGFELD," at St. James, Sydney, showed the exceptional amount of $5,000 in advance bookings for the first week before show even opened! Owing to picture's great length, theatre has been compelled to revert from four (11 a.m., 2 p.m., 6 p.m. and 8 p.m.) sessions daily, to three, cutting the 5 p.m. show. Box office at theatre had to be enlarged to deal with advance bookings and general ticket sales when film actually opened!

Hardy perennial, "Show Boat," at Liberty, Sydney, "still going strong," and showing no signs of waning in its 18th week!

Aussie pictures, "The Flying Doctor" in its fourth week grossed $2,500 at the Lyceum. "Uncivilised" registering $2,450 at the Embassy in its third week. Neither picture shows signs of flagging.

Those figures made single day records but were topped by "The Ex-Mrs. Bradford" at the Regent with $3,750 — best returns for this holiday in six years — and "The Great Ziegfeld" took $3,750 on the new three sessions a day policy.

* * *

ONE of the most important deals in many years was finalised when 20th Century-Fox (S. S. Crick) and C. E. Munro, of General Theatres and Hoyts Theatres chief, bought solidly into Amalgamated Theatres Circuit of New Zealand run by the Moodabe brothers.

Official statement came from Walter J. Hutchinson, general foreign manager, 20th Century, now in Australia, emphasising, "The arrangement provides that there will be no foreign domination majority; control remaining in the hands of British subjects."

Amalgamated Circuit controls 65 theatres in key city and provincial centres of New Zealand, which means a big leg in for Aussie interests. 20th Century-Fox now will have a coverage of 150 theatres throughout Australia and New Zealand for its own product and releases from affiliated British studios.

"Phantom Gold," drama of Lasseter's famous lost gold reef, shot in Central Australia by Stan Tolhurst and Rupert Kathner, who also play parts in their own picture, now completed, cut and ready for trade screening.

"Rangle River," Columbia-National, with all scenes shot, is in the cutting and editing room. Victor Jory returned to England, via the East, for one contract picture. He has been made an offer to star in another Aussie film and may return later to make it. Columbia is the first American firm to voluntarily go into production here (without being forced by Quota Act) in the local field.

On his arrival in Sydney, Joseph Hummel, foreign manager for Warners, stated that Harry M. Warner, president, and Sam E. Harris, vice-president, would visit Australia in October, 1937, to overlook the Aussie market for themselves.

* * *

"RHODES OF AFRICA" received a novel preview in Brisbane. It was screened before an audience of 90 odd members of the local unemployed at Victoria Camp, in the tree clad slope of the adjoining police paddock. The audience took its seats consisting of stools, kerosene cases, piles of blankets and the bare ground, to view the open air screening under the stars!

Hoyts Theatres, Sydney, because of its local theatre, protested to the Waverley Council against allowing talkies to be screened in the open air Bondi Beach Auditorium during the summer season. Council however is going ahead and accepting $100 weekly rental from Roxy Theatres for nightly shows from December 1 to March 31, 1937.

Young English actor, Robert Coote, chief comedian in Columbia's "Rangle River," starring Victor Jory, is now in Hollywood. He took with him a novel introduction in the shape of a can of film. This is a screen "test" of the several scenes he appears in, to act as a lever to get him into American studios.

This will be screened for Harry Cohn, Columbia Pictures. Coote carried a letter from Aussie Columbia chief, Cecil Mason, as recommendation, and will remain in Hollywood three or four months, visiting friends. Among whom are Nigel Bruce, Herbert Marshall and Cary Grant.

Victor Jory is keen to have him appear in the British film Jory has contracted to make.

* * *

AT Paramount's 16th annual convention, in Sydney, which 50 delegates from all over Australia and New Zealand attended, long service badges were presented to 22 members of the staff with 15 years and over to their credit.

Aussie Paramount chief, John Kennebeck, stated that $3,750,000 is spent *annually* in this country advertising Paramount pictures alone, with $500,000 of that spent in Sydney. Over $150,000,000 has been distributed by Paramount in making known its slogan.

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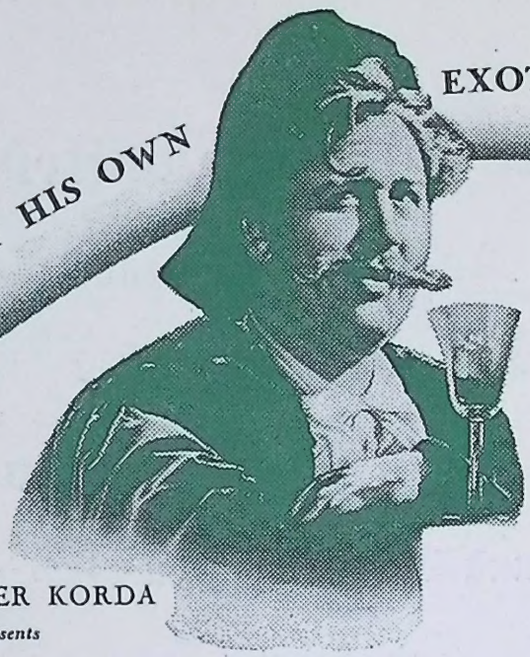

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